

S.C.E.

START - COORDINATE - END

ensemble ad lib.

Carl Bergstroem-Nielsen 2012



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	S C E =
English	START - COORDINATE - END
German	ANFANGEN - KOORDINIEREN - ENDEN
French	COMMENCER - COORDINER - TERMINER
Italian	INIZIO - COORDINATEVI - CONCLUDEVI
Spanish	COMIENCEN - COORDINEN - TERMINEN
Portuguese	COMEÇO - COORDENAR - TERMINE
Polish	START - RAZEM - KONIEC
Czech	ZAČÍNAT - PŘIŘADIT - DOKONČIT
Hungarian	ELKEZD - KOORDINÁL - BEFEJEZ
Slovakian	ZAČÍNAT' - KOORDINOVAT' - UKONČIT'
Turkish	başlatmak - birlikte - son
Arabian	نهاية - معا - بداية
Hindi	शुरूआत / shuruaat - तालमेल / tālamēla - मतलब / matalaba
Pashto	ریځ - وړاى - شروع
Persian (Farsi)	خاتمه - هم‌با - شروع
Japanese	スタート - 進む - エンド
Korean	시작 - 좌표 - 끝
Chinese	开始 - 在一起 - 结束
Thai	เริ่มต้น - พร้อม - จุดสิ้นสุด
Indonesian	mulai - bersama - akhir
Swahili	ANZISHA - SHIRIKA - MWISHO

Note. For some of these languages, "together" has been used for translation instead of "coordinate".

S.C.E. is a collection of graphic pieces which all use the abbreviations S C E as the sole symbolic and explanatory elements besides visual forms to be interpreted freely.

They are for improvised playing, but freedom is limited because of the demand to pass through certain "C" points together. This should happen by listening and adjusting to each other, not by conducting or similar. If it is difficult, you may share your individual interpretations with each other and try again, or agree on some limitation of music material and on how to interpret the figures. Visual elements may be part of the performance, but musical coordination must still take place.

Pieces may be played with S C E as stated, or you may (collectively, unless you feel especially for doing it differently) play them "backwards", substituting S and E for each other. You may also turn the page as you like - the S C E letters could be distinguished from each other anyway.

Individual pieces may have any duration. They may be combined in any sequence, but all players should interpret the same ones.

There are six series in the collection:

A free graphics

B maps

C photos

D objects

E symbols

F letters only

At performances, please state the name of the collection plus letter and number of the piece - for example: "S.C.E. - A1"

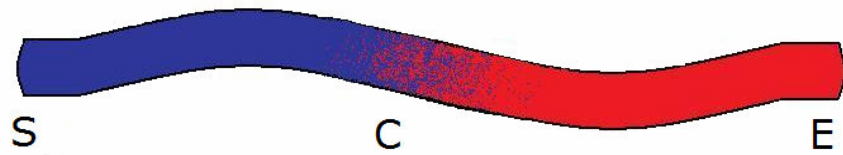
Generally, if doubt arises as to interpretation of elements - "what was meant by this" - think for yourself and take the best possible decision.

Try to avoid the emergency solution of playing coloured pieces from black/white copies. If you do, be sure in any case that everyone remembers what were the colours.

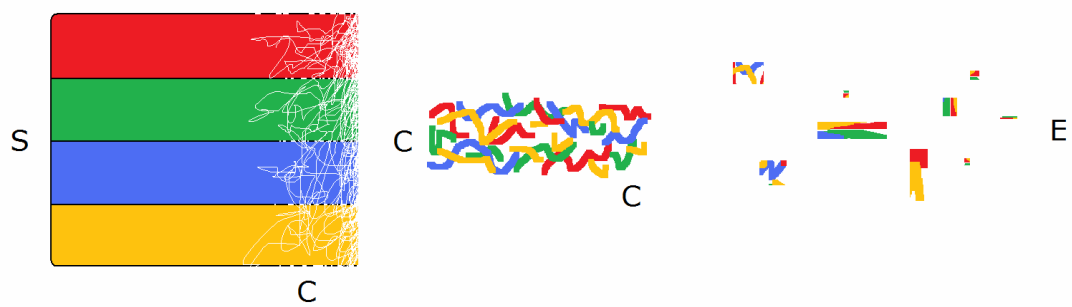
Especially concerning the F series: "C" implies some marked change in the music sound. Once again, do not conduct, but negotiate it by looking at each other until you are sure everybody agrees. In order to know approximately when this is to happen, you will need to fix an approximate duration and then imagine when, on a time-line, the coordination points occur. - In #7 and #8 in this series, disregard the exact number of coordination points.

A

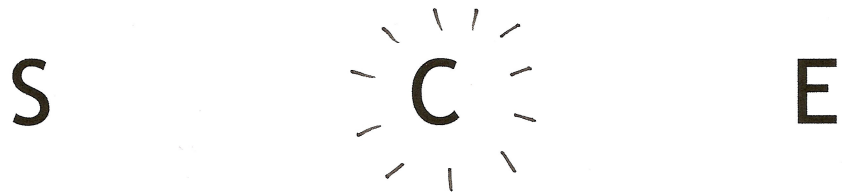
A1



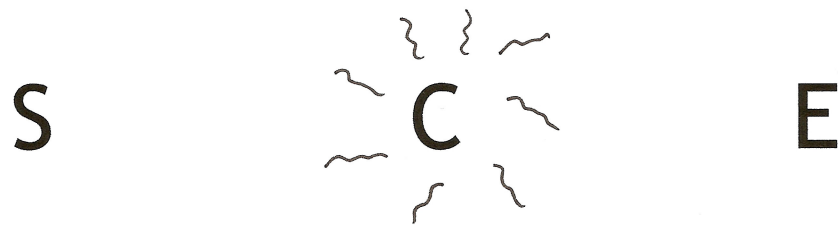
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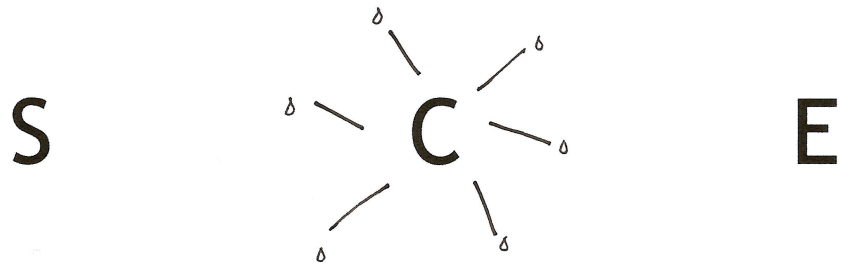
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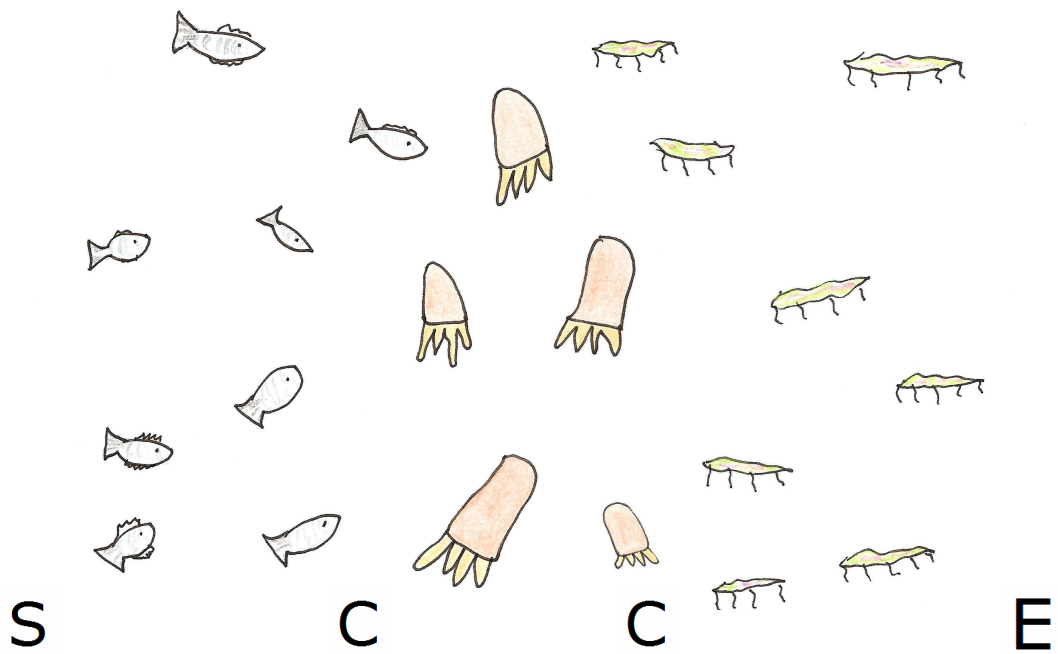
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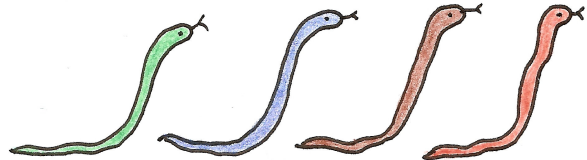
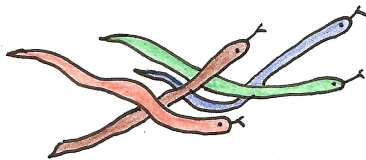
A5



A6



A7

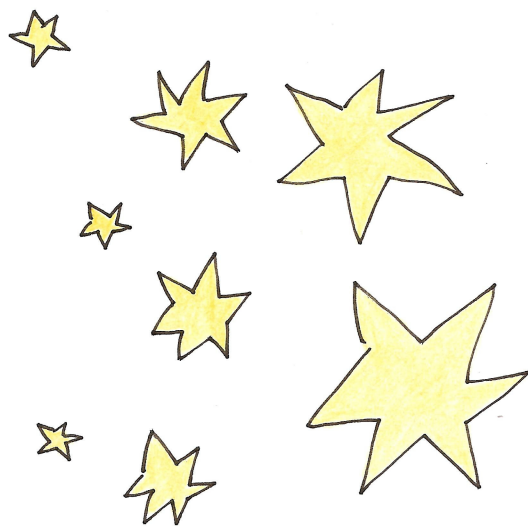
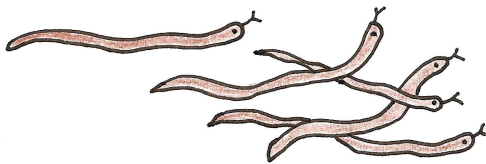


S

C

E

A8



S

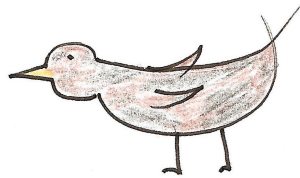
C

E

A9

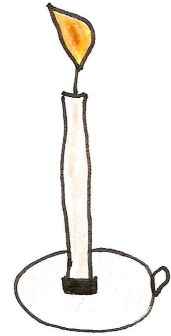


S



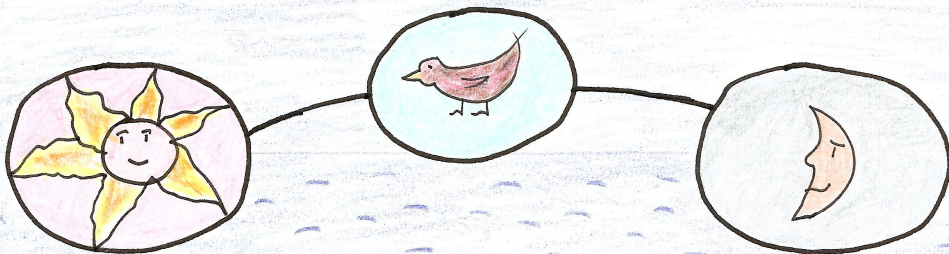
C

C



E

A10



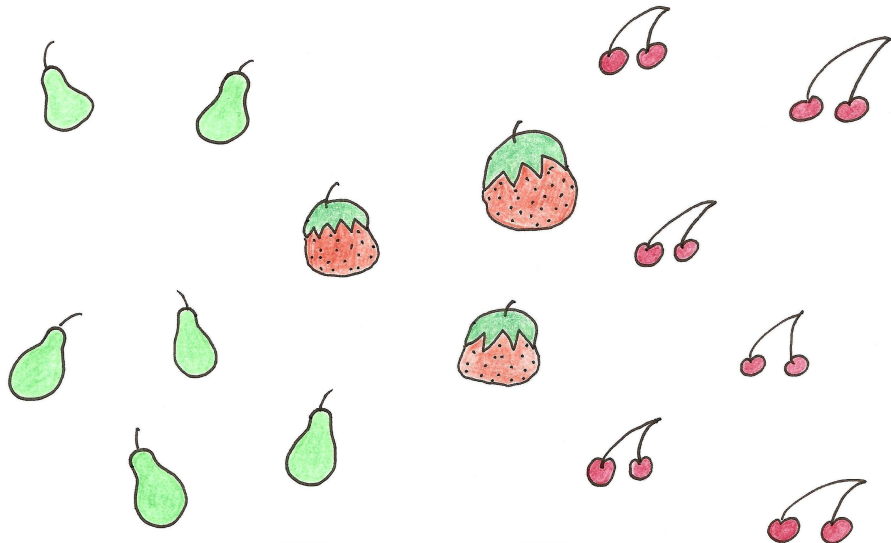
S

C

C

E

A11



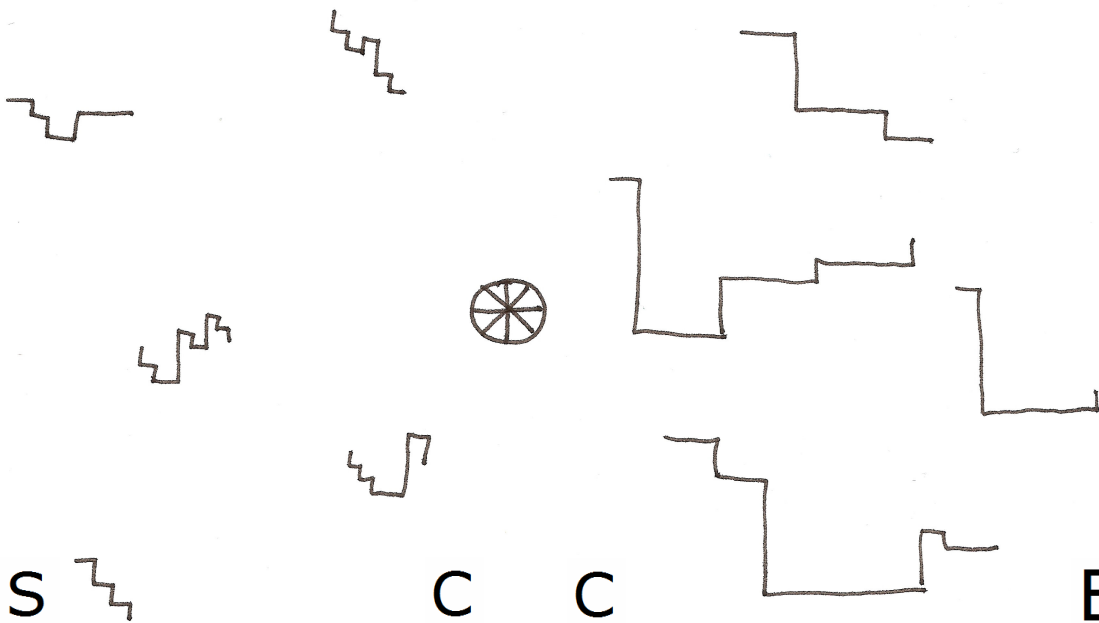
S

C

C

E

A12



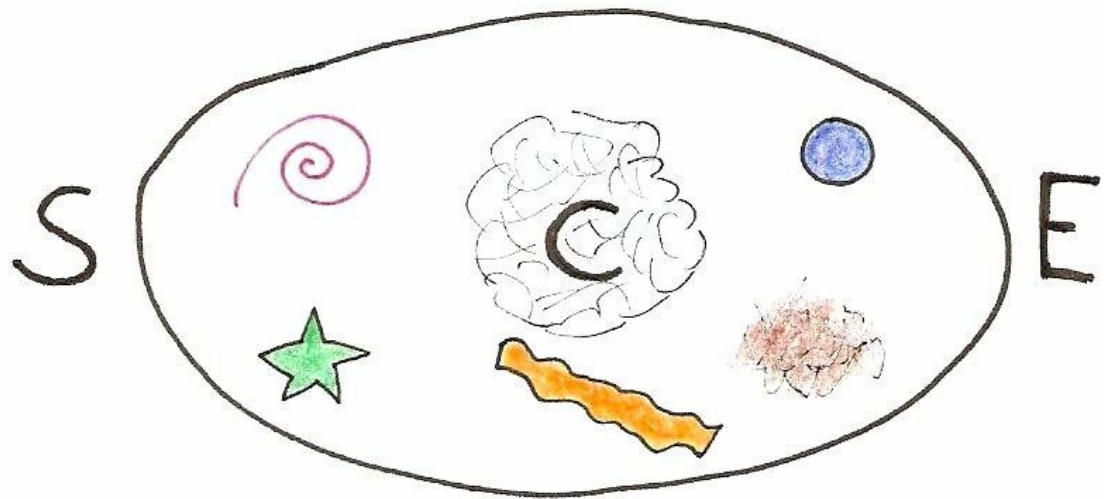
S

C

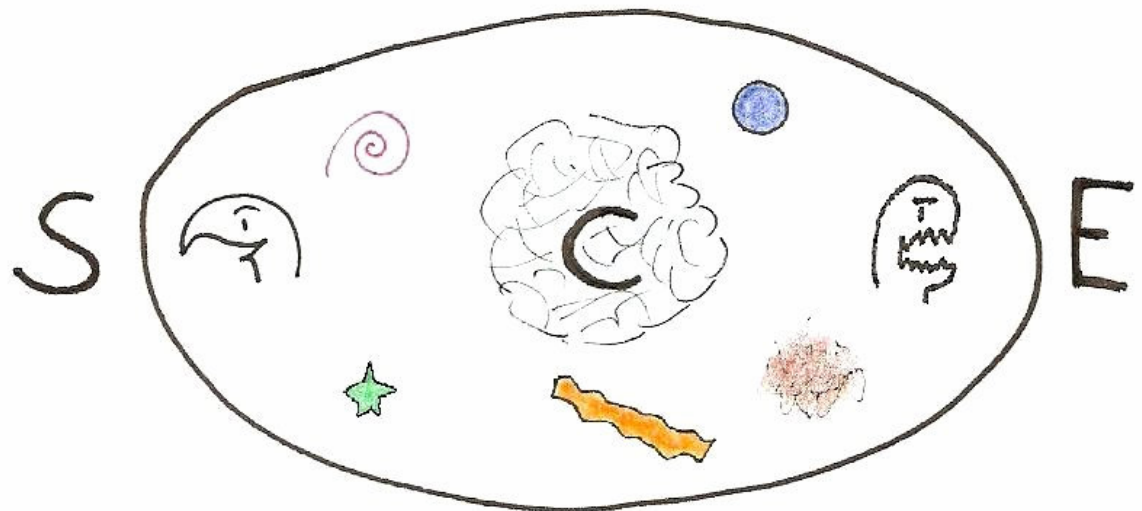
C

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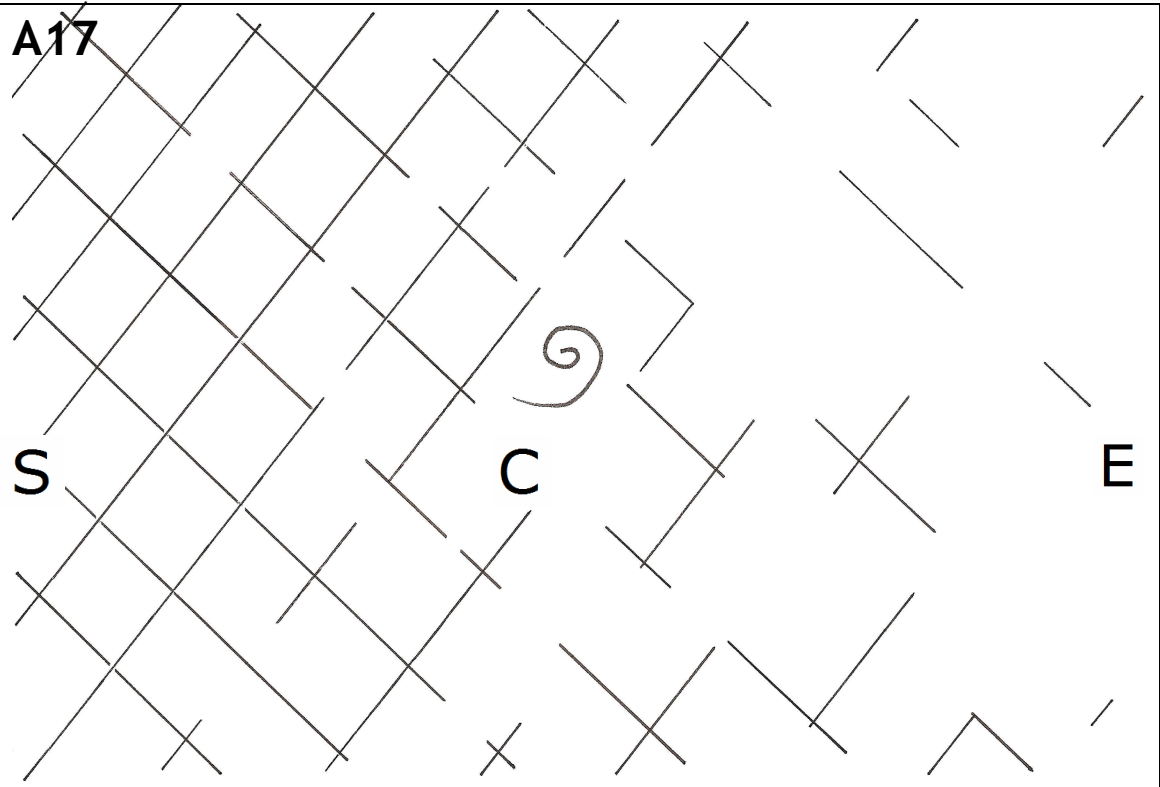
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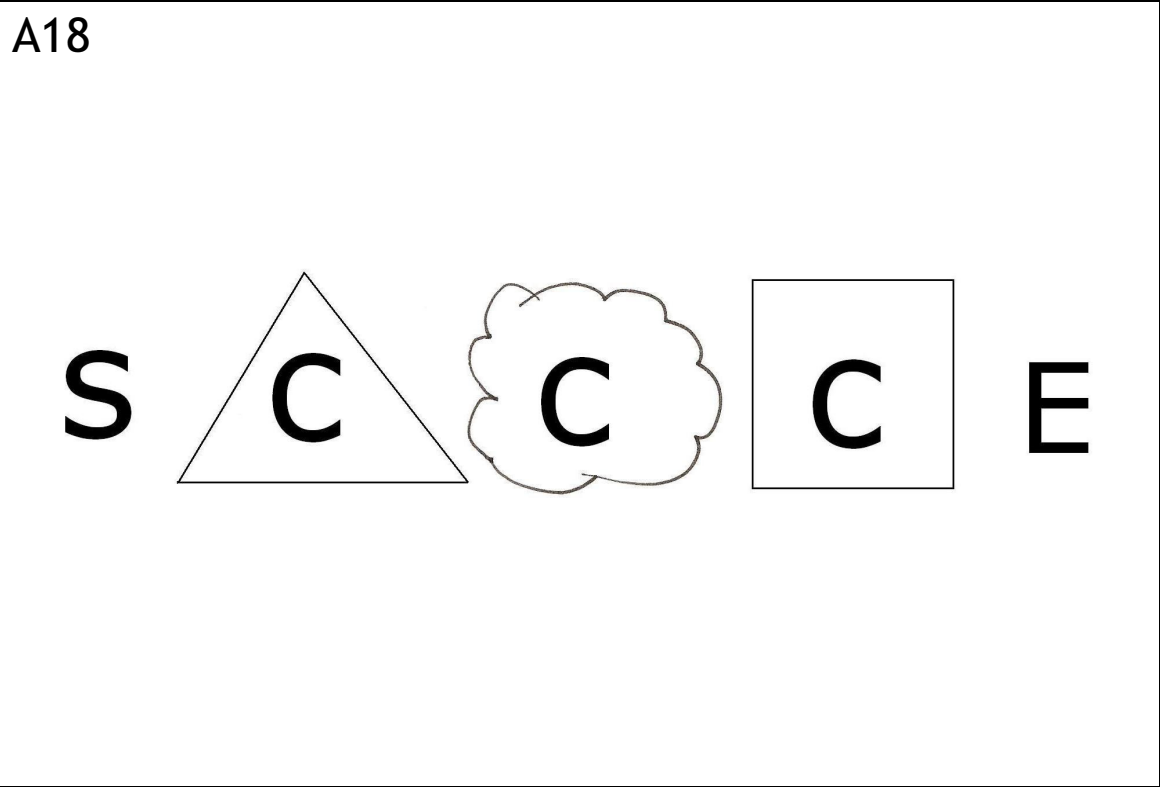
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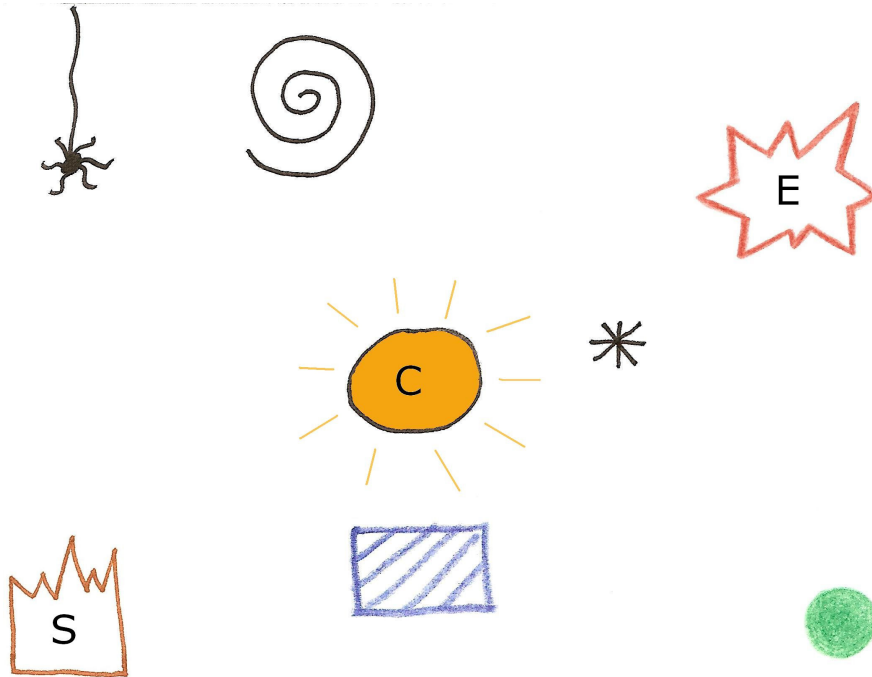
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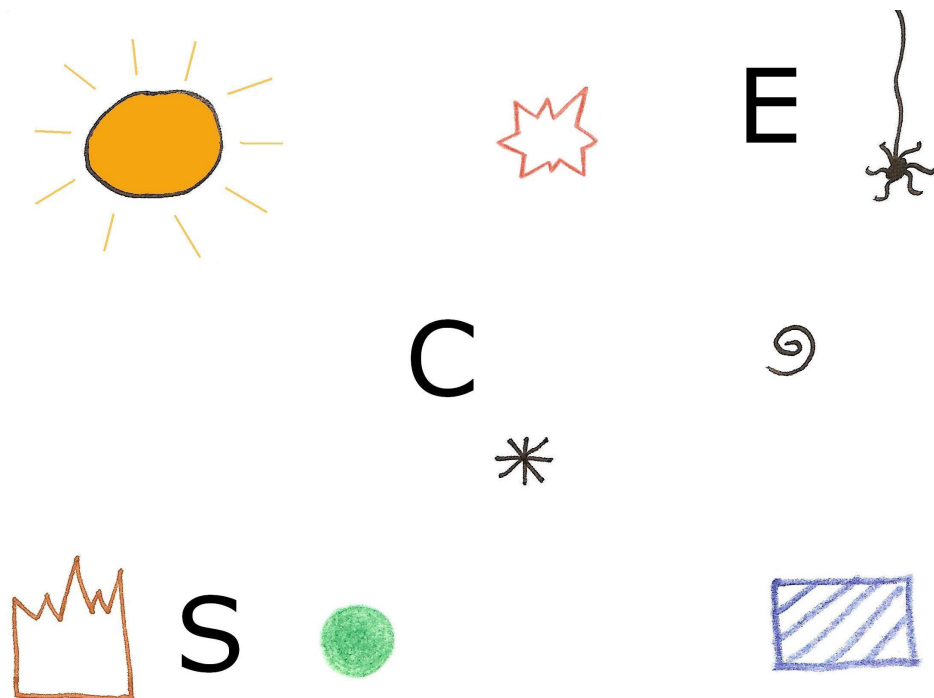
A18



A19



A20

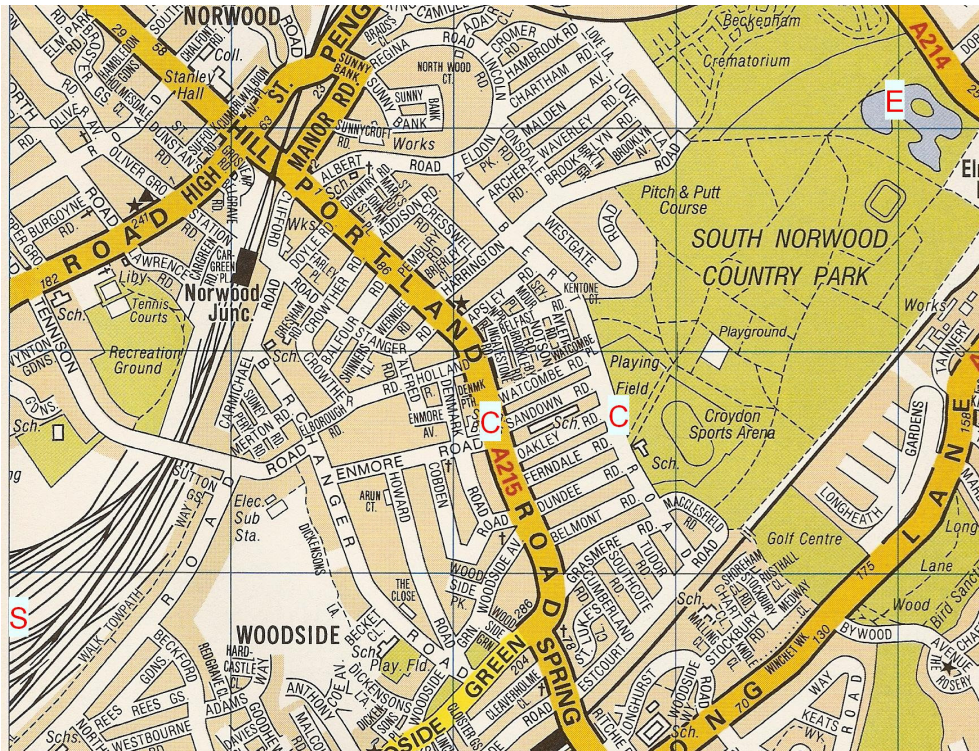


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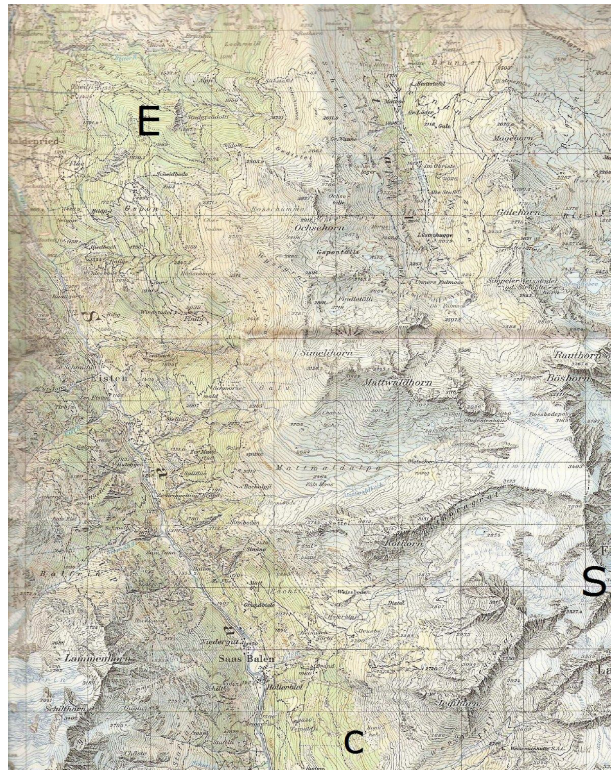


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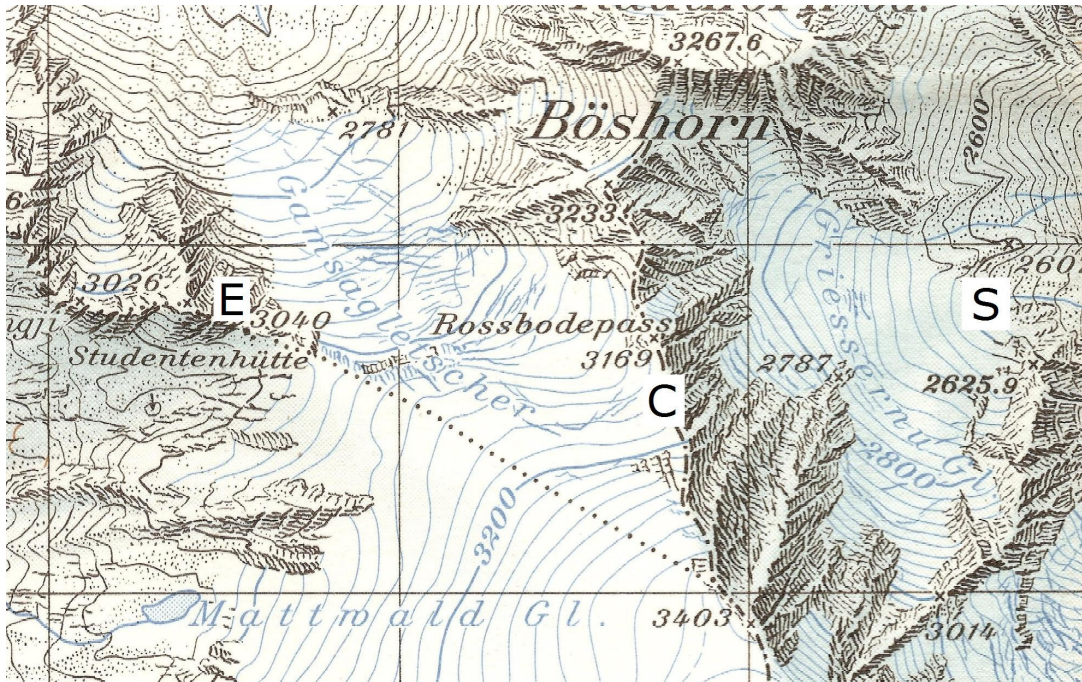
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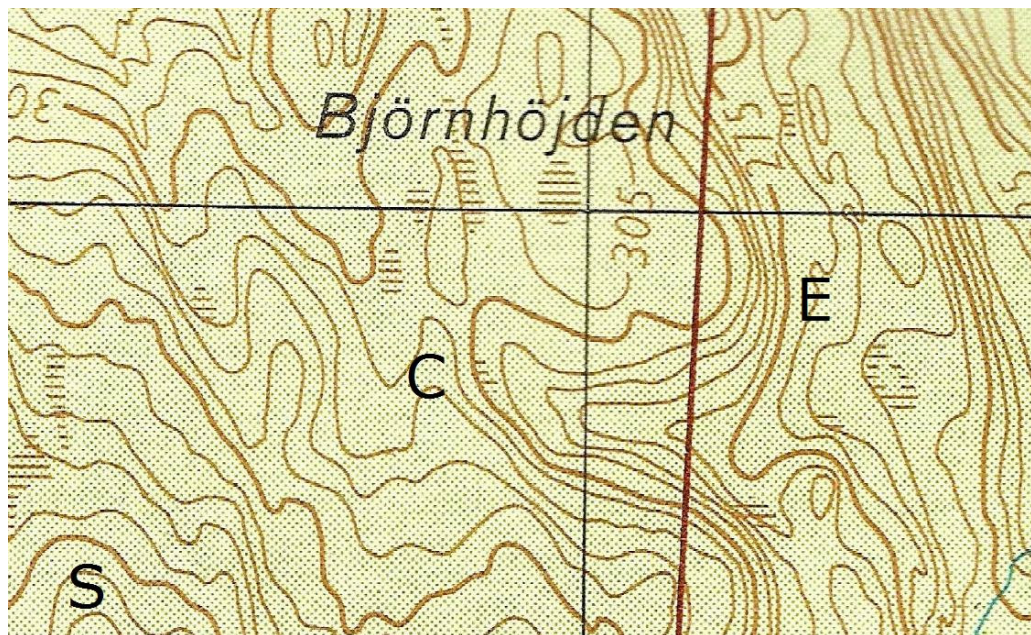
B2



B3



B4



B5



C

C1



S

C

C

E

C2 S



C

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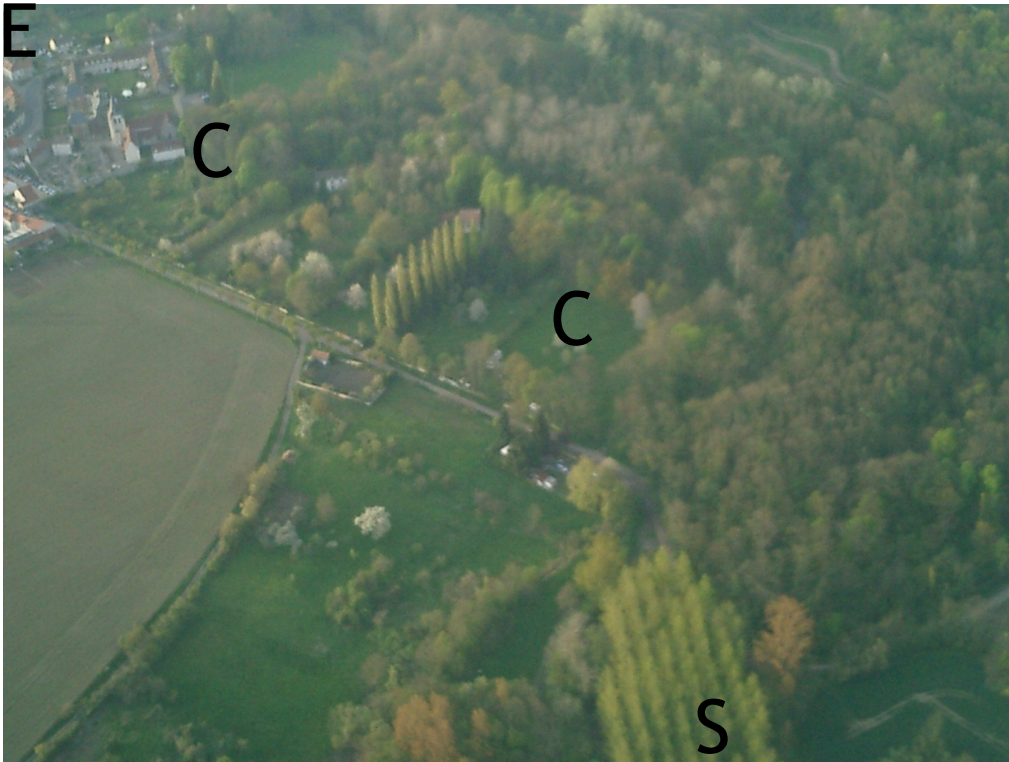
C3

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C4

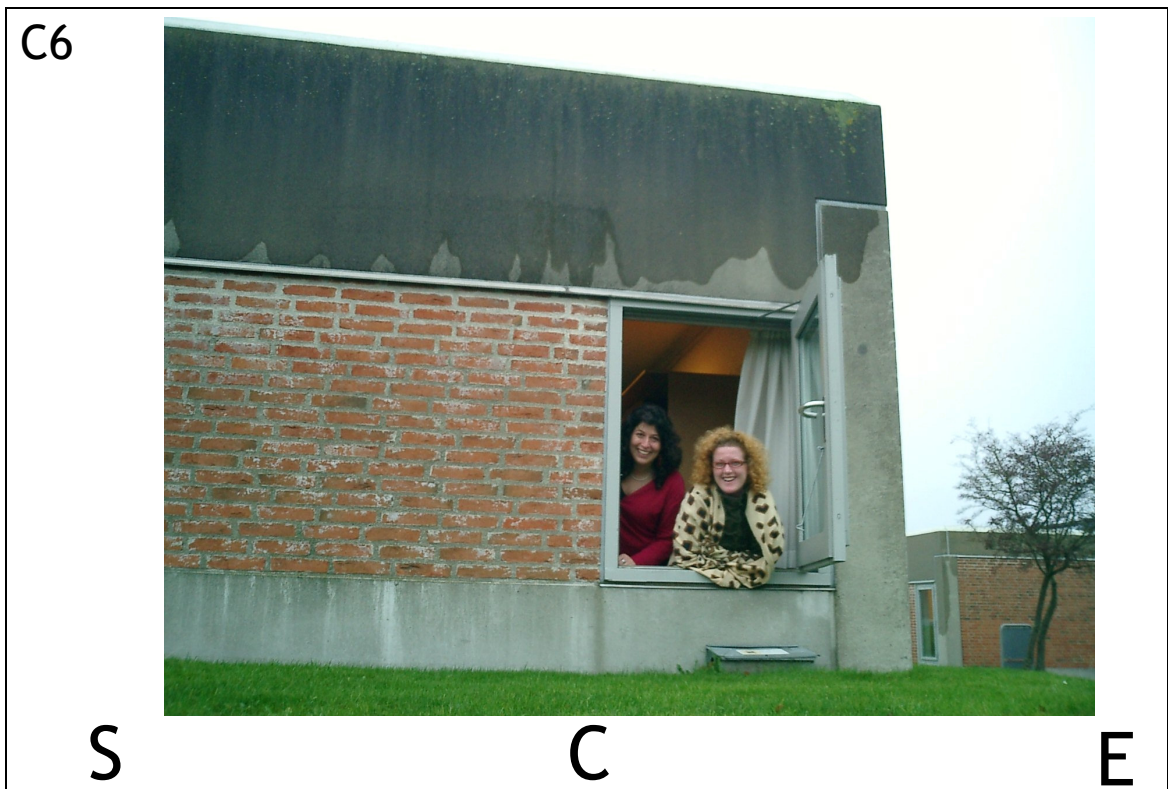
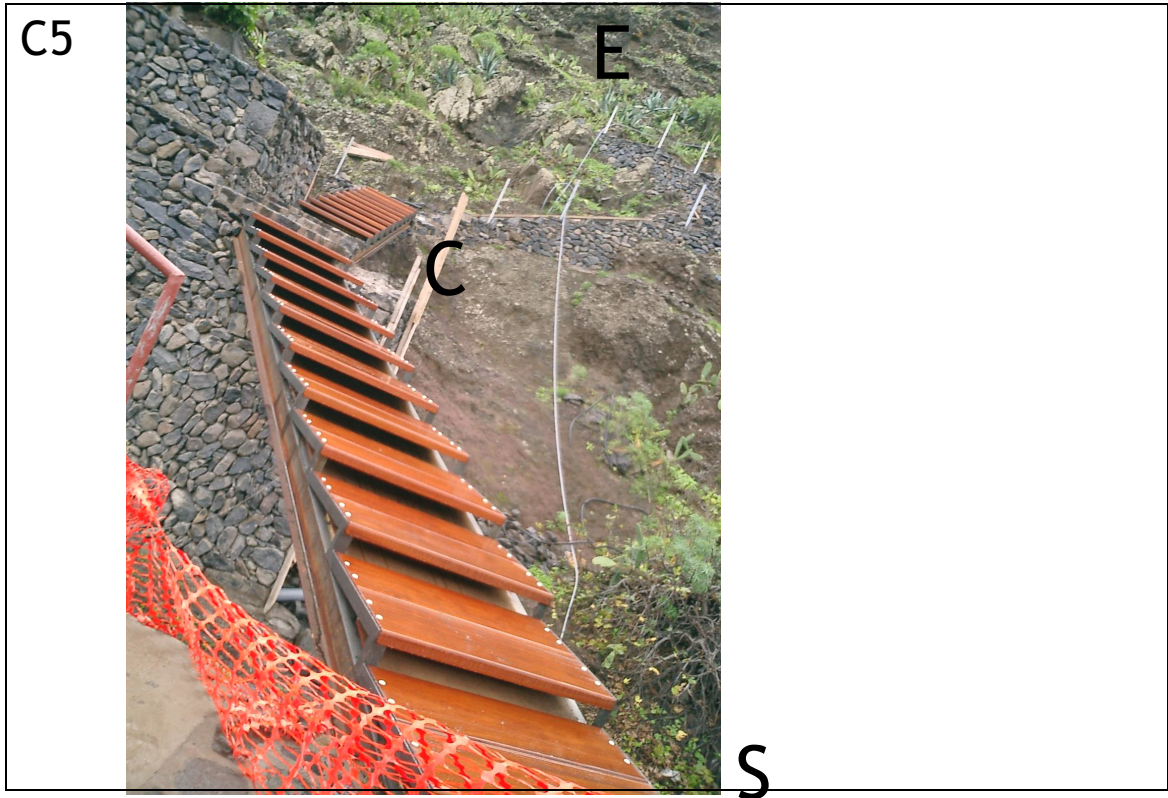
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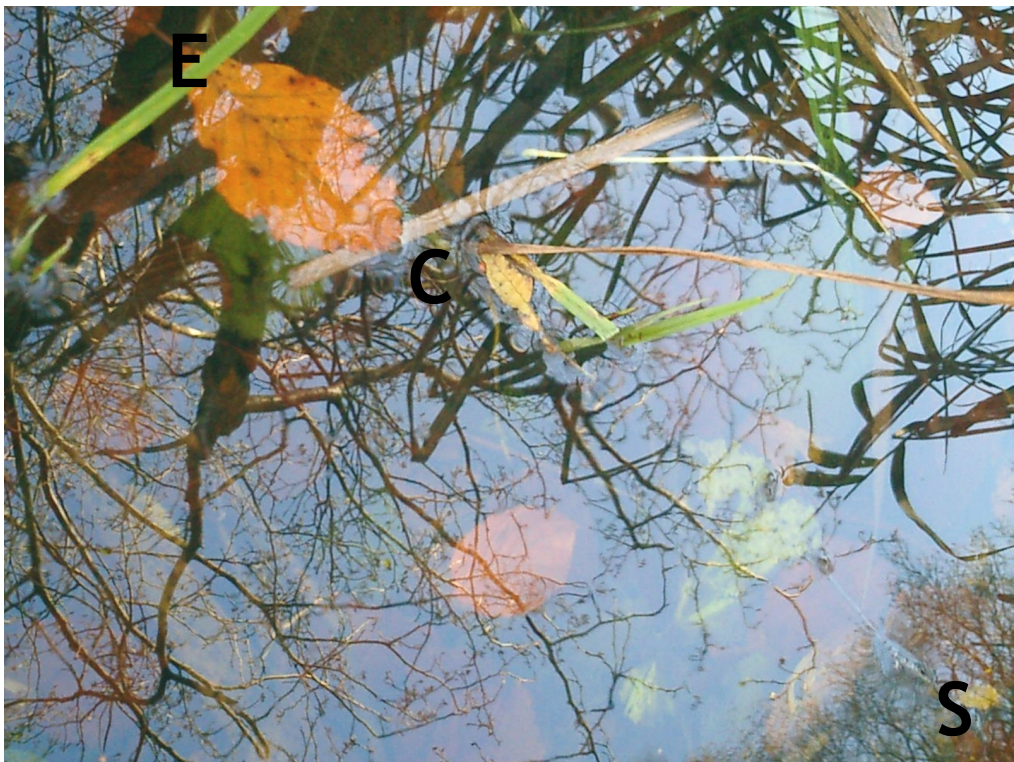




C7



C8



C9

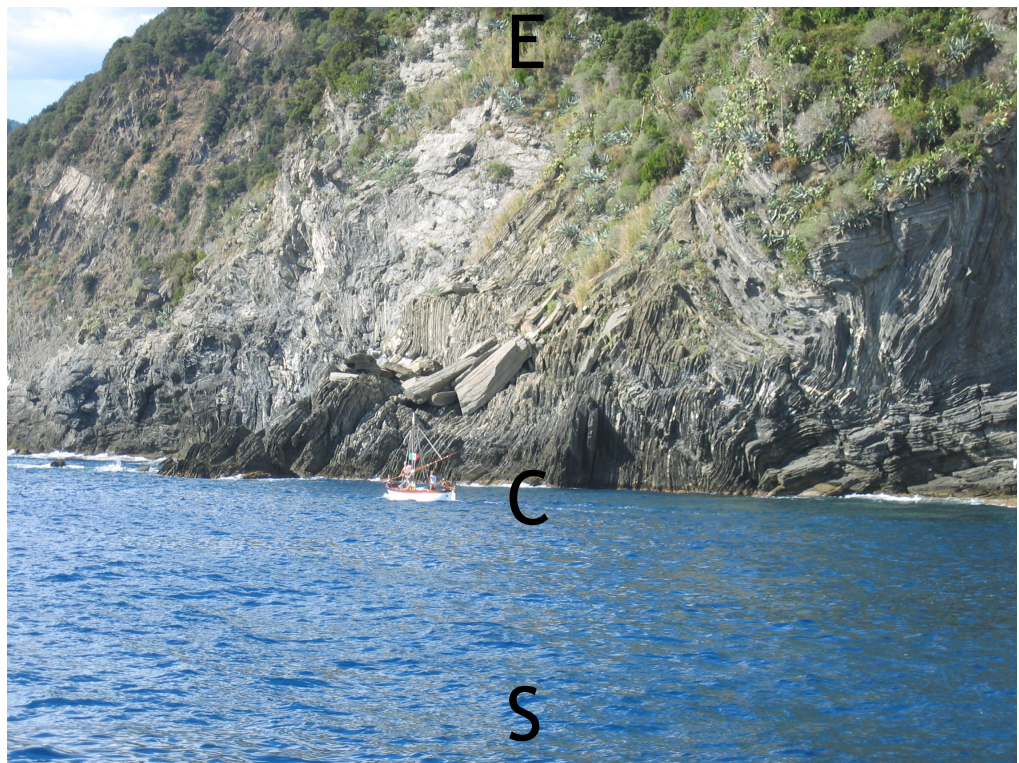


E

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C10



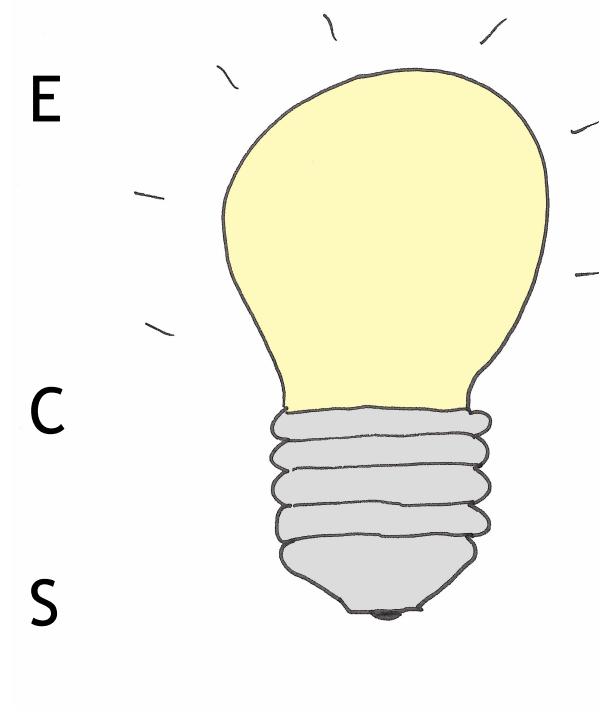
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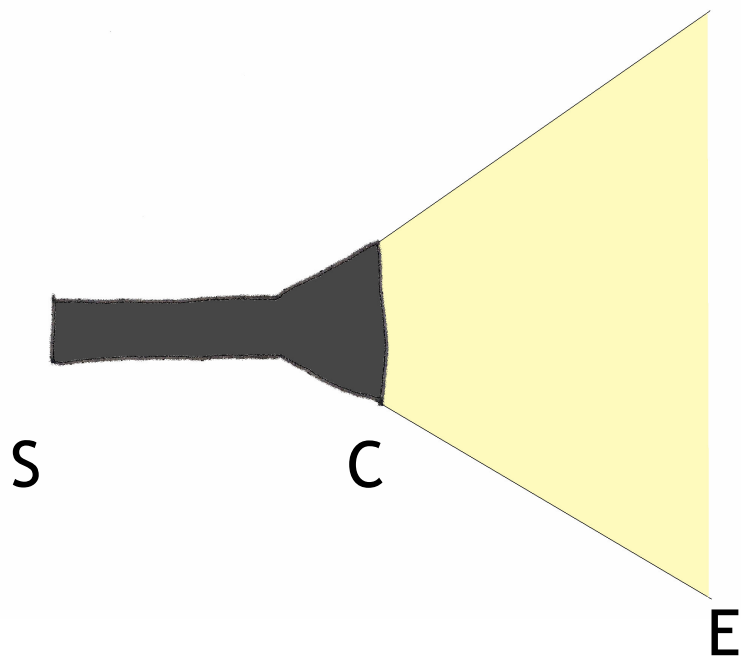
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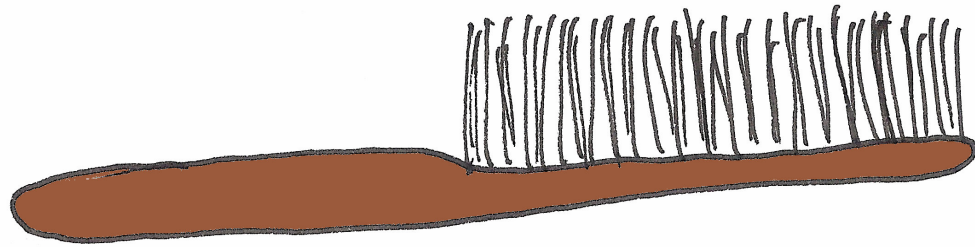
D1



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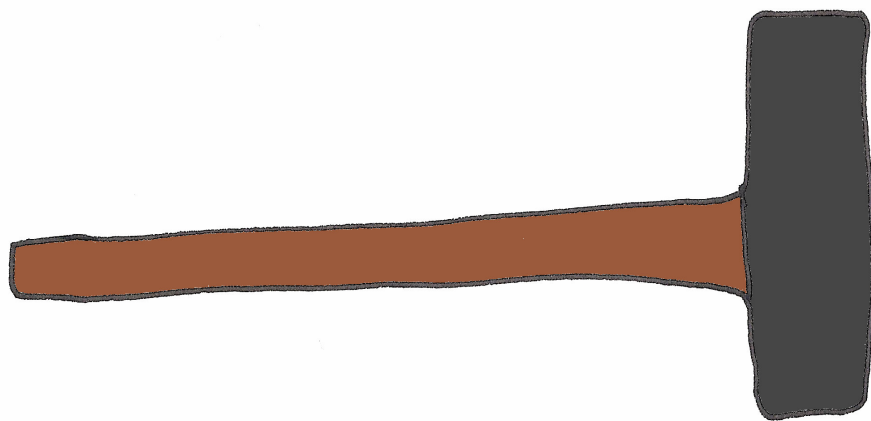


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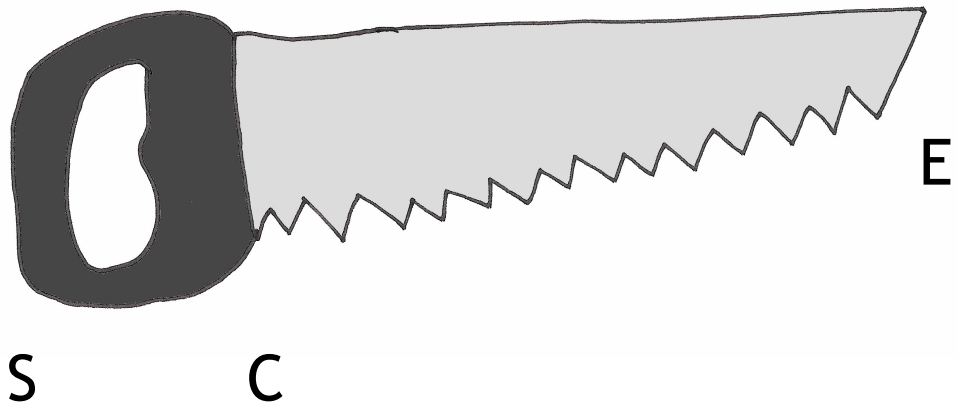


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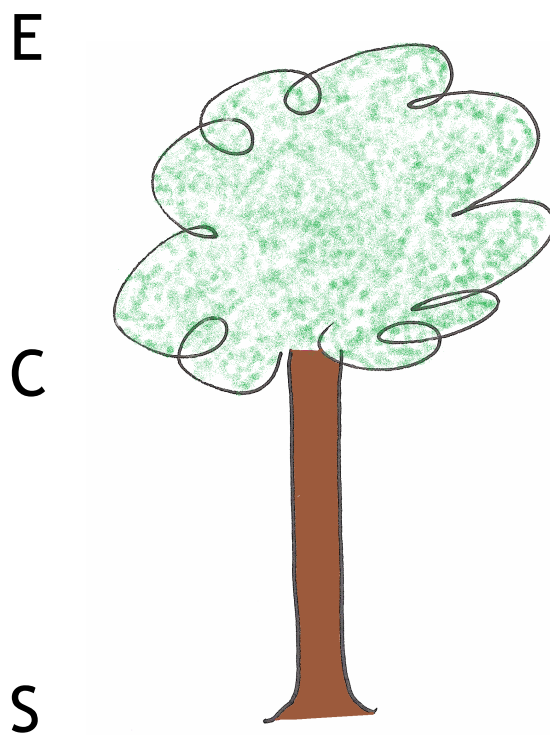
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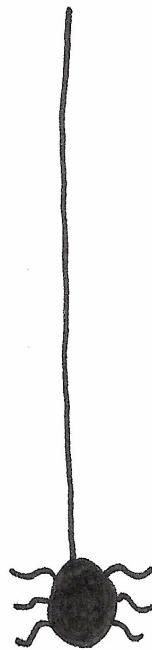


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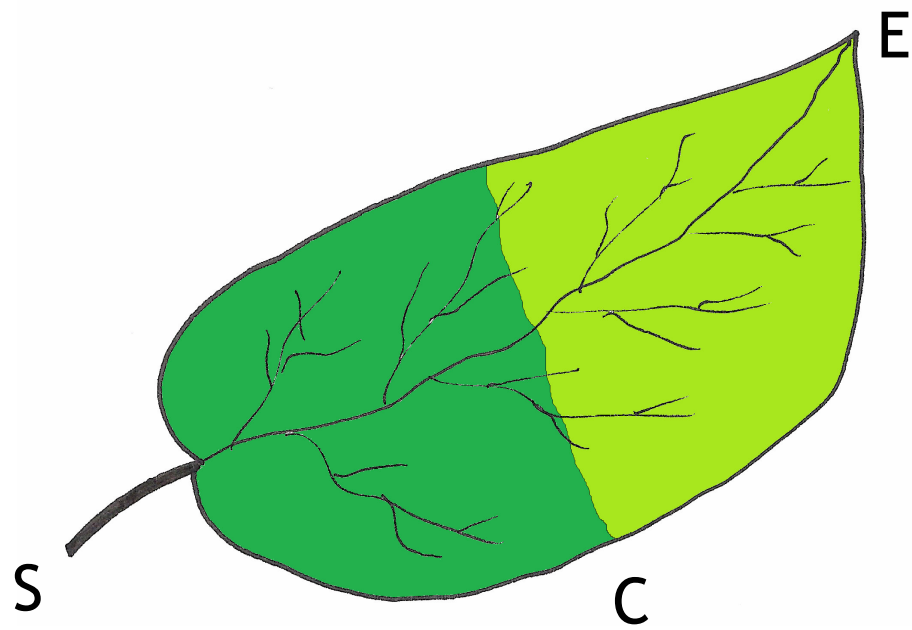
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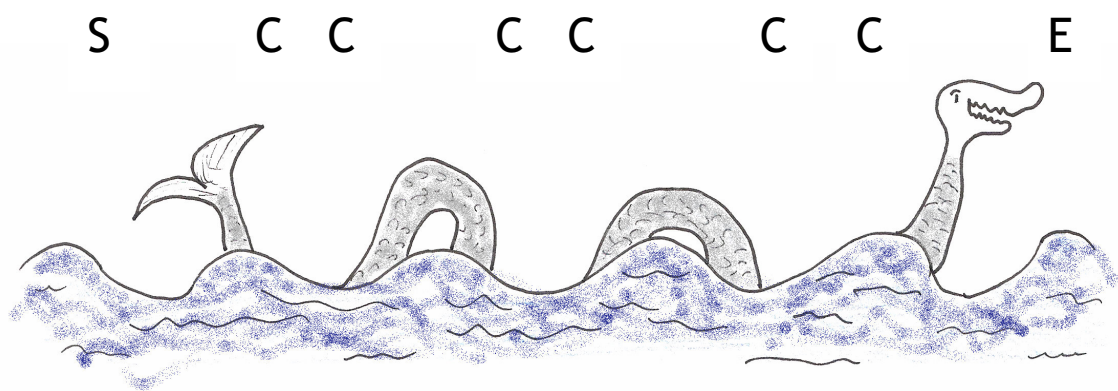
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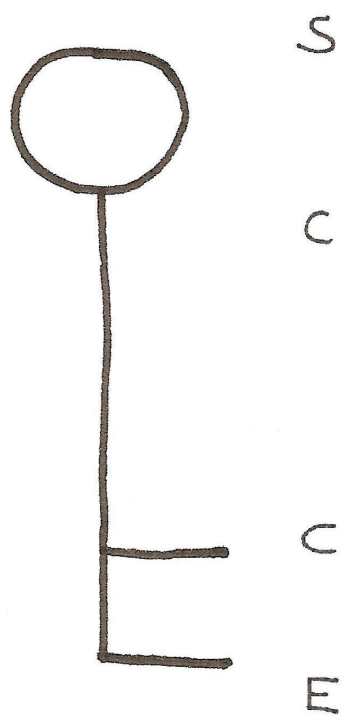
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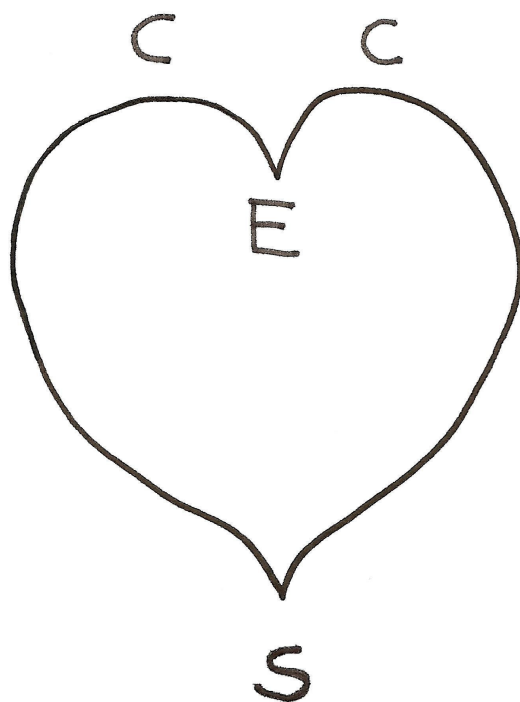
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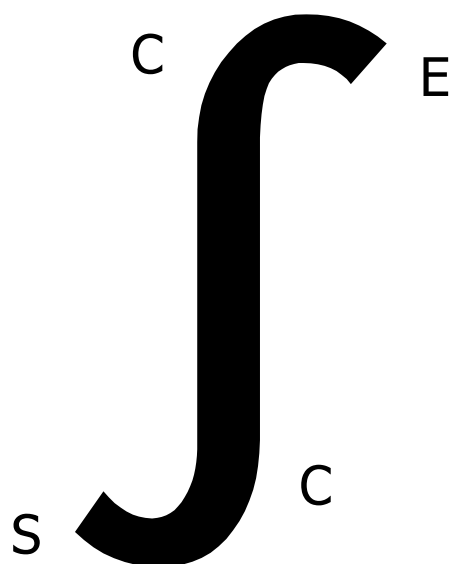
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